

Zur Friedensfeier.

SONATE

A la fête de la paix.

SONATE

pour
l'orgue.

(N^o 20 en Fa_majeur.)

für

Orgel

(N^o 20 in F_dur)

To the peace-feast.

SONATA

for
organ.

(N^o 20 in F_major.)

componirt
von

Josef Rheinberger.

Op. 196.

Pr. 4 Mark.

Eigenthum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

Alle Arrangements, sowie Aufführungsrecht vorbehalten.

Lith. Anst. v. C. G. Röder, Leipzig.

Männerchöre

mit Orchester-, Pianoforte- oder sonstiger Instrumentalbegleitung
(Blasinstrumenten, Orgel, Harmonium etc.).

Singstimmen werden in beliebiger Anzahl auch apart abgegeben;
* bedeutet: Preis à 15 Pf., ** Preis à 25 Pf. für eine einzelne der vier Chorstimmen.
Bei den mit † bezeichneten Werken sind die Orchesterausgaben abschriftlich zu haben.

ERSTE ABTHEILUNG: CONCERTGESÄNGE.

Brambach, C. Jos.

- Op. 70. Lerelei. Nach einer Dichtung von W. v. Waldbrühl. Dramatische Scene für Männerchor und Mezzosopran-Soli mit Orchester oder Pianoforte.
Partitur 15.—
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Clavierauszug 1.—
** Chorstimmen 1.—

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- Op. 64. Der deutsche Sang. Festlied von H. Hofmann. Für Männerchor mit Orchester oder Pianoforte.
* Orchesterpartitur 3.—
Orchesterstimmen 6.—
Clavierauszug und * Chorstimmen 2.—

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- No. 3. Deutsches Soldatenlied. Gedicht von J. G. Fischer.
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- No. 4. Victoria! Gedicht von O. Müller.
Partitur mit unterlegtem Clavierauszug und * Chorstimmen 1.75
- Op. 29. Siegespsalm. Gedicht von Weibrecht. Für Männerchor mit Blechinstrumenten od. Pianoforte od. Orgel. †
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** Chorstimmen 1.—

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- Op. 51. Bismarck-Hymne. Dichtung von Dr. Felix Boh. Für einstimmigen Männerchor mit Orchester oder Pianoforte.
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- Op. 61. All-Deutsches Lied. Dichtung von A. Pollack. Für vierstimmigen Männerchor mit oder ohne Instrumentalbegleitung. †
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* Chorstimmen —.60
Tenorsolistimme —.25

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** Chorstimmen 1.—
- No. 2. Barcarole. (Aus den „Agrami“ von Kopisch.)
Clavierauszug 1.75
** Chorstimmen 1.—
- Op. 39. Fahrende Leute. Ein Cychus von Männerchören mit Orchester oder Pianoforte. †
- No. 1. Ständchen.
Clavierauszug und * Chorstimmen 1.50
- No. 2. Zigeunerliebe. Gedicht von Th. Seuchay.
Clavierauszug und ** Chorstimmen 2.50
- No. 3. Minnelied.
Clavierauszug und * Chorstimmen 2.—
- No. 4. Jägerlied.
Clavierauszug und * Chorstimmen 2.—
- Op. 44. Zwei Männerchöre. No. 2. Todtenklage. Gedicht von Karl Stieler. Mit Englisch Horn oder 4 Hörnern in F. Partitur, * Chor- und Hornstimmen 1.50

Mendelssohn, Arnold.

- Der Schneider in der Hölle. Humoristische Ballade am „Des Knaben Wunderhorn“ für Tenorsolo, vierstimmigen Männerchor und Orchester.
Orchesterpartitur netto 3.60
Orchesterstimmen netto 6.—
Clavierauszug 2.25
* Chorstimmen —.60

Müller, J. Max.

- Der Kaderle von Ketsch. Gedicht von J. V. v. Scheffel. Für Bass-Solo und Chor mit Pianoforte.
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Pembaur, Josef.

- Op. 74. Todtengräberhochzeit. Ein Todtentanz von Robert Hamerling. Für Männerchor und grosses Orchester oder Pianoforte. †
Orchesterpartitur netto 6.—
Clavierauszug 3.—
** Chorstimmen 1.—

Rheinberger, Josef.

- Op. 91. Johannisnacht. Gedicht von F. A. Muth. (Midsummer-Night. English Words by John Berkehoff.) Für vier Männerstimmen und Orchester oder Pianoforte. Text deutsch u. englisch.
Orchester-Partitur netto 3.90
Orchester-Stimmen netto 4.50
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** Chorstimmen. (Neue Ausgabe) 1.—
- Op. 100. Wittekind. Gedicht von Fr. Halm. Ballade für Männerchor mit Orchester oder Pianoforte.
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Clavierauszug 5.—
Orchesterstimmen 11.50
Chorstimmen (à 75 4.) 3.—
- Op. 106. Zwei romantische Gesänge für vier Singstimmen mit Orchester oder Pianoforte.
- No. 1. Harald. Gedicht von L. Uhland. Ausgabe für Männerchor vom Componisten.
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Orchesterstimmen 7.—
Clavierauszug 2.50
** Chorstimmen 1.—
- Op. 179. Hymnus an die Tonkunst. Gedicht von H. Lingg. Für Männerchor mit Orchester oder Pianoforte.
Partitur u. unterlegtem Clavierauszug 3.—
Orchesterstimmen 5.—
** Chorstimmen 1.—

Rietoch, Heinrich.

- Op. 15. Britische Werbung. Aus den Burenliedern des Fr. Lienhard. Für Männerchor mit Orchester oder Pianoforte. †
Orchesterpartitur mit unterlegtem Clavierauszug 2.50
** Chorstimmen 1.—

Schmidt, G.

- Op. 51. Drei Gedichte von Fritz Reuter für vier Männerstimmen.
- No. 3. Schneiders Lust und Leid. Mit Gitarre.
Partitur und Chorstimmen 2.60
Eine der vier Chorstimmen apart à —.40

Schubert, Franz.

- Drei Männerchöre mit Orchester eingerichtet von Prof. Dr. Hermann Kretzschmar.
- No. 1. Der Gondelfahrer. Gedicht von Mayrhofer.
Orchesterpartitur 2.—
Orchesterstimmen 4.—
Chorstimmen (Tenor I, II à 15 4., Bass I, II à 25 4.) —.80
- No. 2. Nachthelle. Gedicht v. J. G. Seidl.
Orchesterpartitur 3.—
Orchesterstimmen 4.—
** Chorstimmen 1.—
- No. 3. Widerspruch.
Orchesterpartitur 2.—
Orchesterstimmen 4.—
* Chorstimmen —.60

Schumann, Robert.

- Zwei Gesänge für Männerchor mit Pianoforte gesetzt von Rud. Weinwurm.
- No. 1. Auf das Trinkglas eines verstorbenen Freundes. (Op. 35 No. 6.)
Clavierauszug —.60
* Chorstimmen —.60
- No. 2. Die feindlichen Brüder. (Op. 49 No. 2.)
Clavierauszug —.75
* Chorstimmen —.60
- Zwei Lieder für Männerstimmen mit Orchester oder Pianoforte gesetzt von Rudolf Weinwurm.
- No. 1. Ich wand're nicht. Gedicht von C. Christern. (Op. 51 No. 3.)
Partitur mit unterlegtem Clavierauszug —.90
Orchesterstimmen 2.50
* Chorstimmen —.60
- No. 2. Aus meinen Thränen spriessen. Gedicht von H. Heine. (Op. 48 No. 2.)
Partitur mit unterlegtem Clavierauszug —.60
Orchesterstimmen 1.80
* Chorstimmen —.60

Schwalm, Robert.

- Op. 56. Festgesang. Gedicht von Felix Dahn. Für Männerchor mit Orchester oder Pianoforte. †
Partitur mit unterlegtem Clavierauszug 3.—
** Chorstimmen 1.—

Stasger, Alexander.

- Op. 4. Traunkönig und sein Lieb. Dichtung von E. Geibel. Für Männerchor und Solostimmen mit Pianoforte.
Clavierauszug 4.—
Chorstimmen (à 50 4.) 2.—
Baritonsolistimme —.15

Weinwurm, Rud.

- Op. 35. O sage nicht! Gedicht nach H. Francke. Für Männerstimmen mit Hörnern oder Pianoforte.
Partitur mit unterlegtem Clavierauszug 1.25
Hornstimmen —.25
** Chorstimmen 1.—
- Op. 51. Ständchen. Gedicht von A. v. Hermann. Für Männerstimmen (Chor u. Soli) mit Clavierbegleitung.
Clavierauszug und * Chorstimmen 1.—

Wulffius, H.

- Op. 4. Sonntagsmorgen. Gedicht von v. d. Gruben. Für vierstimmigen Männerchor und Tenor-Solo mit Begleitung des Pianoforte.
Clavierauszug und * Chorstimmen 1.—

Zopff, Hermann.

- Op. 34. No. 3. Der Krieger Heimkehr. Für Männerchor mit Blasinstrumenten u. Trommel. † Gedicht von Ph. H. Wolff.
Partitur und * Chorstimmen —.75

Compositionen für Orgel

OEUVRES
POUR
L'ORGUE.

von
Josef Rheinberger.

ORGAN-
WORKS.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue.</i> <i>Ten trios for organ.</i>)	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux</i> <i>pour l'orgue. 12 organ-pieces.</i>)	M. Pf.
Heft 1.	1 —	Nº 7. Intermezzo.	1 —
Heft 2.	1 —	Nº 8. Alla marcia.	1 —
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue.</i> <i>En Sol maj. Pastoral sonata for organ. G maj.</i>)	4 —	Nº 9. Tema variato.	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	3 —	Nº 10. Passacaglia.	1 —
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) (<i>Quatrième sonate</i> <i>pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4 —	Nº 11. Fugato.	1 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	3 50	Nº 12. Finale.	1 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour</i> <i>choeur mixte. Arrangés pour l'orgue ou l'harmonium</i> <i>par R. Schaab. Five hymns for mixed voices. Arr. for</i> <i>the organ or harmonium by R. Schaab.</i>)		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (<i>Quinzième</i> <i>sonate pour l'orgue. En Ré maj. 15th sonata for</i> <i>organ. D-maj.</i>)	4 —
Heft 1. Nº 1. Pater noster. (Vater unser.)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	4 50
Nº 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol dièse mineur.</i> <i>16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (Euch Mar- tyrblüthen, Gruss!)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	4 —
Heft 2. Nº 4. Salve regina. (Gruss! Himmelskönigin.)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Beglei- tung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre,</i> <i>en Sol mineur. 2nd Organ-concert with orchestra,</i> <i>in G minor.</i>)	6 —
Nº 5. Christus factus est. (Christus ward für uns geboren.)		Partitur. netto	6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Inter- mezzo, Scherzo, Passacaglia.) (<i>Huitième sonate</i> <i>pour l'orgue. En Mi min. 8th sonata for organ.</i> <i>E min.</i>)	4 —	Orchesterstimmen. netto	6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	5 —	(Duplirstimmen: Viol. I, II, Va, Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate</i> <i>pour l'orgue. En Si bém. min. 9th sonata for</i> <i>organ. B flat maj.</i>)	4 —	Orgelstimme. netto	3 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour</i> <i>l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie, Intermezzo, Introduction u. Fuge.) (<i>Fantaisie-Sonate</i> <i>pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for or-</i> <i>gan. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie, Capriccio, Idylle, Finale.) (<i>Dix-huitième sonate pour l'orgue. En La</i> <i>maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato, Inter- mezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En</i> <i>Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve</i> <i>trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième</i> <i>sonate pour l'orgue. En Ré bém. maj. 12th sonata</i> <i>for organ. D flat maj.</i>)	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	5 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate</i> <i>pour l'orgue. En Mi bém. maj. 13th sonata for</i> <i>organ. E flat maj.</i>)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium, Provençalisch, Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue.</i> <i>En Sol mineur. 19th sonata for organ in G minor.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	4 —	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (<i>A la</i> <i>fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To</i> <i>the peace-feast. 20th sonata for organ in F maj.</i>)	4 —
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue.</i> <i>En Ut maj. 14th sonata for organ. C maj.</i>)	4 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de</i> <i>ses sonates pour l'orgue. Separate themes from his organ-</i> <i>sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet.)	4 —	Nº 1. Fuga cromatica.	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux</i> <i>pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo.	1 —
Nº 1. Entrata.	1 —	Nº 3. Scherzoso.	1 —
Nº 2. Agitato.	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rhein- berger. Für Harmonium bearbeitet von A. Schmid- Lindner. (<i>Choix de morceaux des oeuvres de J. R.</i> <i>Arrangés pour l'harmonium par A. Schmid-Lindner.</i> <i>A selection from the organ-works of J. R. Arranged</i> <i>for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta.	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 4. Andantino.	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 5. Preludio.	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1 —
Nº 6. Aria.	1 —	Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

I.

Präludium.

Lento maestoso. ♩ = 63.

Jos. Rheinberger, Op. 196.

The musical score is written for piano and consists of four systems, each with three staves. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Lento maestoso' with a quarter note equal to 63 beats per minute. The first system starts with a forte (ff) dynamic. The second system continues the melodic and harmonic development. The third system features a 'meno f' (moderato) dynamic marking. The fourth system concludes the piece with sustained chords and moving lines.

ff = volles Werk. *f* = volles Werk ohne Mixturen. *mf* = Principal 8' und Octav 4', oder volles zweites Manual. *p* = einige sanfte Register. *pp* Salicional 8' und Dolce 4'. Pedal in entsprechender Stärke.

Eigenthum des Verlegers für alle Länder.

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II Man.

mf *p*

mf *f*

ff *ff*

sempre ff

5527



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in a key signature of two flats (B-flat and E-flat). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various rests.



The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature remains two flats. The music continues with intricate rhythmic figures and rests. A fermata is placed over a note in the top staff towards the end of the system.



The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature remains two flats. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various rests.

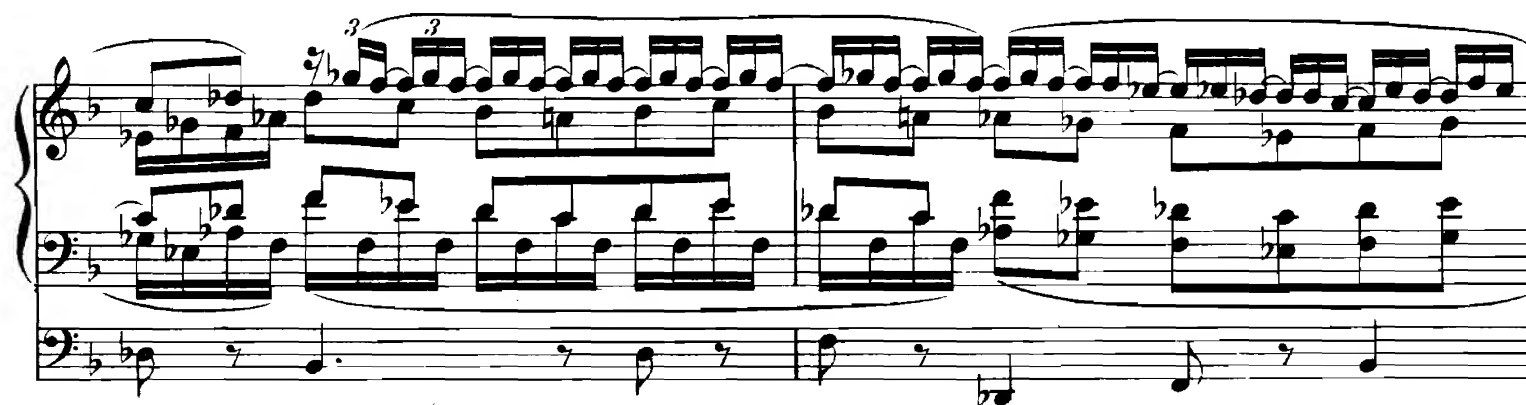


The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature remains two flats. The music continues with intricate rhythmic figures and rests.



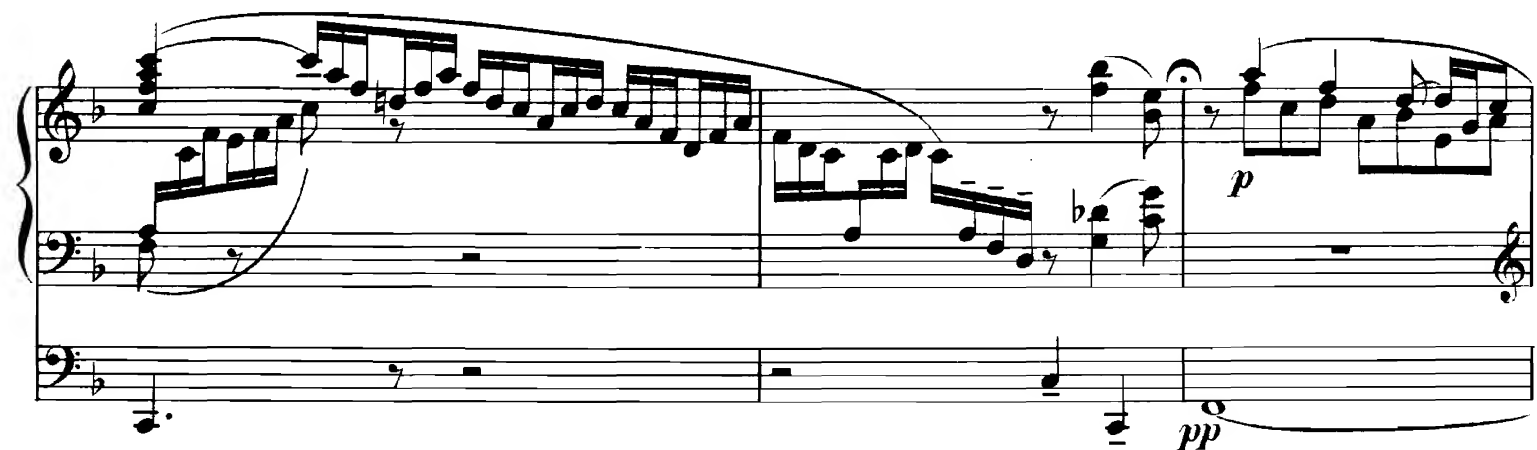
The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature remains two flats. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various rests. A fermata is placed over a note in the top staff towards the end of the system.

The musical score is written for piano and consists of five systems. Each system is composed of three staves: a grand staff (treble and bass clef) and a separate bass line. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and slurs. The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system continues the melodic development with more complex intervals. The third system features a prominent bass line with many sixteenth notes. The fourth system shows a more active treble staff with many sixteenth notes. The fifth system concludes the page with a final melodic phrase in the treble staff and a supporting bass line.





First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with a long slur. The middle staff contains a complex, fast-moving melodic line. The bottom staff contains a bass line with a few notes and rests.



Second system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with a long slur. The middle staff contains a complex, fast-moving melodic line. The bottom staff contains a bass line with a few notes and rests. Dynamics include *p* and *pp*.



Third system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with a long slur. The middle staff contains a complex, fast-moving melodic line. The bottom staff contains a bass line with a few notes and rests. Dynamics include *mf* and *f*.



Fourth system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with a long slur. The middle staff contains a complex, fast-moving melodic line. The bottom staff contains a bass line with a few notes and rests. Dynamics include *ff*.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and quarter notes, including a triplet of eighth notes. The middle staff is in bass clef and features a complex, fast-moving line with many beamed sixteenth and thirty-second notes, some with grace notes. The bottom staff is also in bass clef and contains a simpler line with quarter and eighth notes.



The second system of musical notation continues the piece. The top staff has a melody with eighth notes and some slurs. The middle staff continues the fast, intricate line from the first system. The bottom staff has a line with quarter notes and rests.



The third system of musical notation shows further development of the themes. The top staff has a more active melody. The middle staff continues the rapid sixteenth-note passages. The bottom staff has a line with quarter notes and some rests.



The fourth system of musical notation concludes the page. The top staff features a melodic line with a *rit.* (ritardando) marking above it. The middle staff continues the fast, beamed passages. The bottom staff has a line with quarter notes and rests.

più lento

rit.

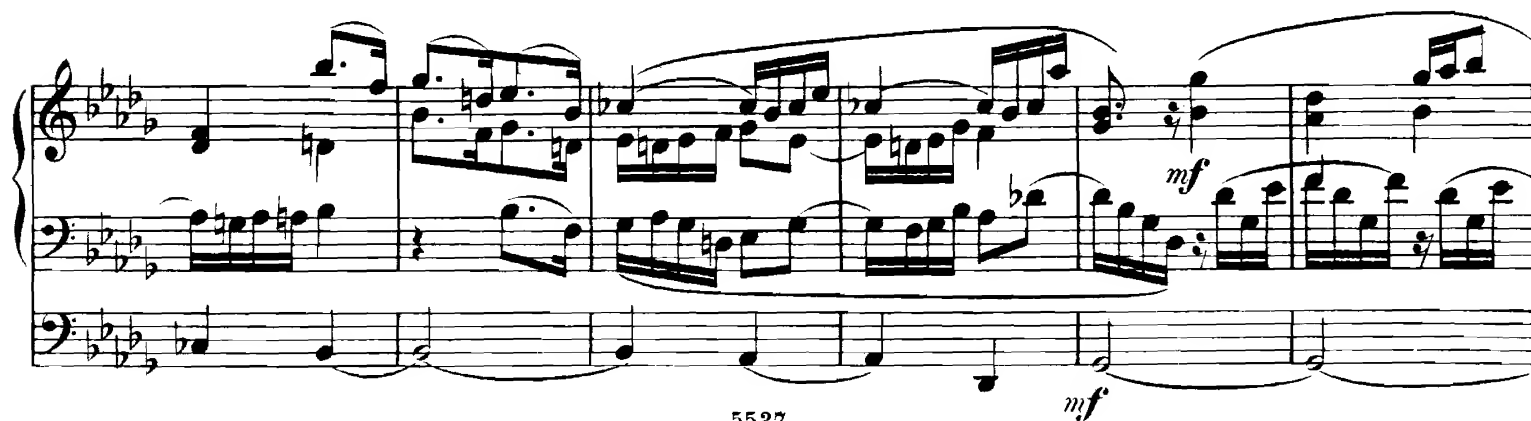
II.

11

Intermezzo.

Adagio. ♩ = 56.

The musical score is written for piano and bass. It begins with a tempo marking of 'Adagio' and a metronome indication of 56 beats per minute. The key signature consists of four flats. The score is divided into four systems. The first system features a piano (pp) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system features a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. The third system features a mezzo-forte (mf) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand, with a tempo change from 'rit.' to 'a tempo'. The fourth system features a forte (f) dynamic in the right hand and a forte (f) dynamic in the left hand.





rit. - - -

p *mf*

p

mf

f

f

ff

The musical score consists of four systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first system includes a 'rit.' marking and dynamic markings *p* and *mf*. The second system has a *mf* marking. The third system has *f* markings. The fourth system has a *ff* marking. The score features various musical notations including eighth notes, sixteenth notes, triplets, and slurs.



First system of musical notation, featuring a grand staff (treble and bass clefs) and a single bass line. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat) and 2/4 time. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).



Second system of musical notation, continuing the piece. Dynamics include *mf* (mezzo-forte) and *f* (forte).



Third system of musical notation, continuing the piece. Dynamics include *mf* (mezzo-forte) and *p* (piano).



Fourth system of musical notation, concluding the piece. The tempo marking *lento morendo* is present. Dynamics include *pp* (pianissimo).

III. Pastorale.

Andantino. ♩ = 76.

mf

f

poco rit.

mf

pp

a tempo

mf

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and contains a lower melodic line. The system ends with a double bar line.

The second system of musical notation consists of three staves. It begins with a *rit.* (ritardando) marking. The top staff continues the melodic line. The middle staff features a section marked *Alternativo.* (Alternative), which is a more complex, rapid passage. Below this section, the instruction *(Die Wiederholung mit vollem Werk.)* is written. The system ends with a double bar line.

The third system of musical notation consists of three staves. The top staff continues the melodic line with various intervals and accidentals. The middle and bottom staves provide harmonic support. The system ends with a double bar line.

The fourth system of musical notation consists of three staves. The top staff features a series of chords and moving lines. The middle and bottom staves provide harmonic support. The system ends with a double bar line.

The fifth system of musical notation consists of three staves. It begins with a *rit.* (ritardando) marking. The top staff continues the melodic line. The middle and bottom staves provide harmonic support. The system ends with a double bar line.



The first system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The bottom staff is a single bass clef staff, featuring a simple harmonic line with whole and half notes.



The second system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The bottom staff is a single bass clef staff, featuring a simple harmonic line with whole and half notes.



The third system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The bottom staff is a single bass clef staff, featuring a simple harmonic line with whole and half notes.



The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a grand staff with a treble and bass clef, featuring a complex melodic line with many sixteenth and thirty-second notes. The bottom staff is a single bass clef staff, featuring a simple harmonic line with whole and half notes. The system concludes with the marking *rit.* - - - - -.



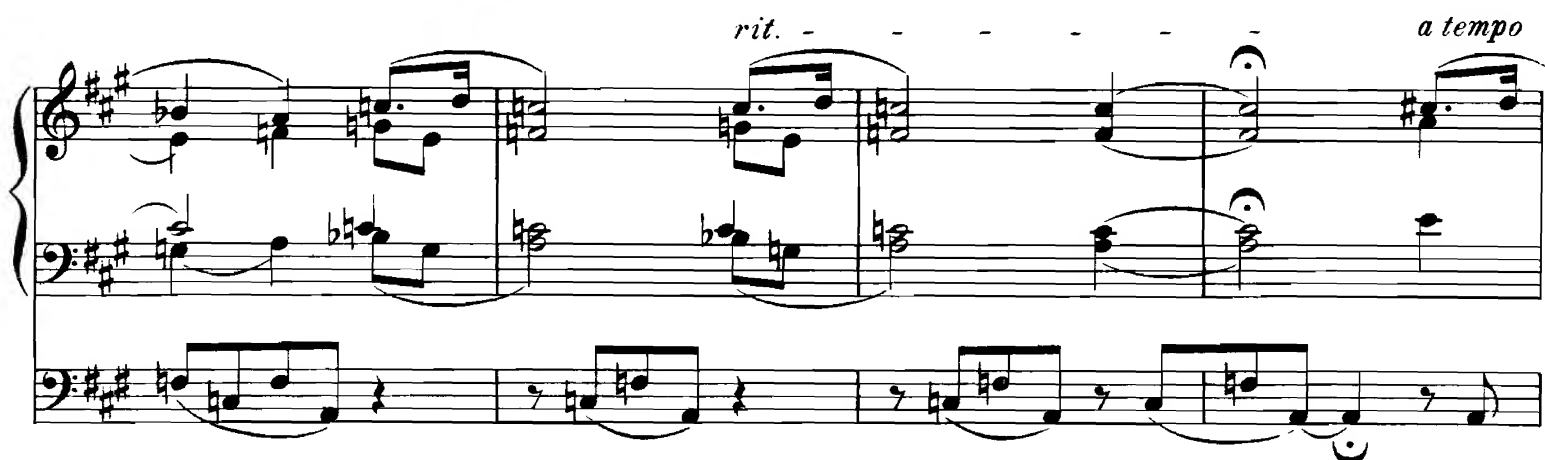
First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *mf* dynamic marking. The bottom staff is in bass clef with the same key signature and also begins with a *mf* dynamic marking. Both staves contain complex melodic and harmonic passages with various note values and rests.



Second system of musical notation, continuing the piece. It features similar melodic and harmonic development in both the treble and bass staves, maintaining the two-sharp key signature.



Third system of musical notation. The complexity of the musical texture continues, with intricate phrasing in both hands.



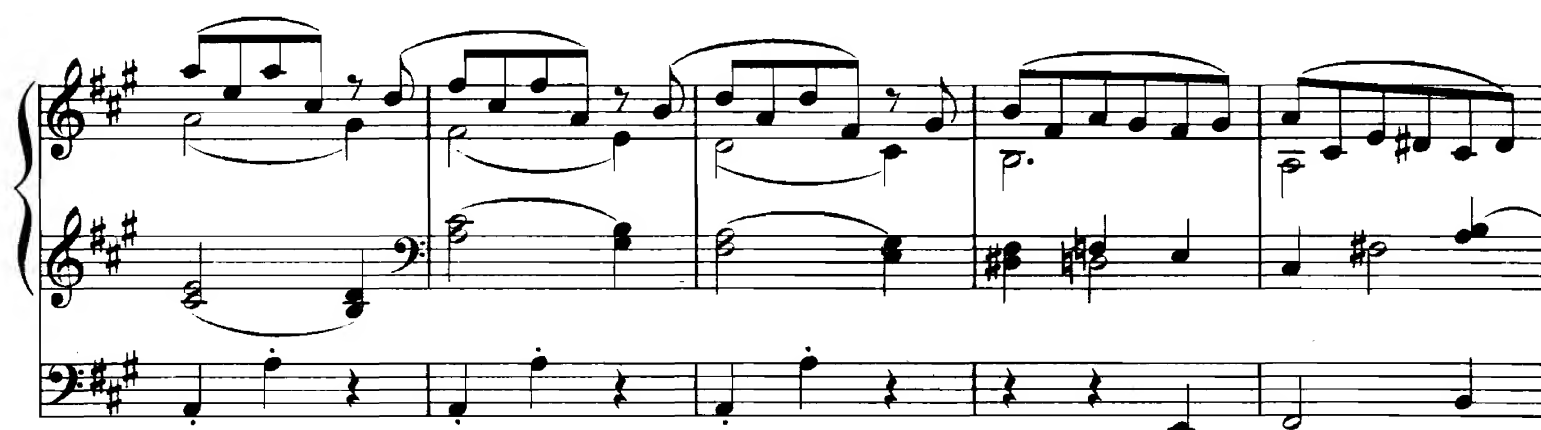
Fourth system of musical notation. Above the first staff, the tempo markings *rit.* and *a tempo* are indicated. The system concludes with a final cadence in both staves.



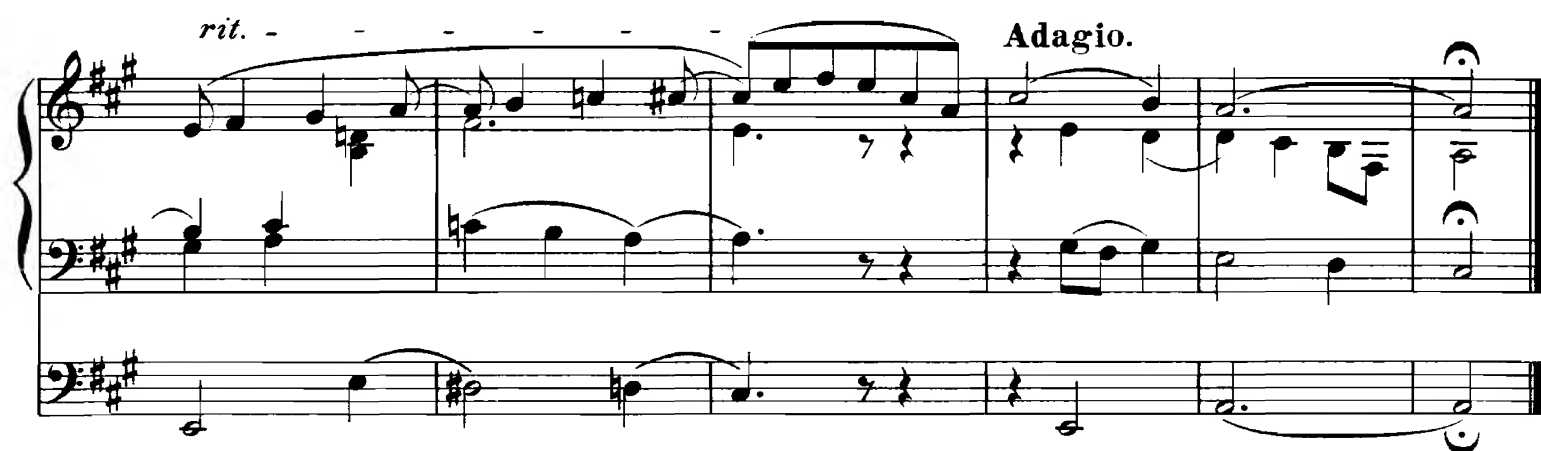
First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and slurs.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and slurs.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and slurs.



Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs, and a separate bass line. The key signature is two sharps (F# and C#). The music includes various note values, rests, and slurs. The system is marked with *rit.* and *Adagio.*

Finale.

Con moto ♩ = 84.

The musical score is for the 'Finale' section, page 21. It is written in 3/4 time, marked 'Con moto' with a tempo of 84 beats per minute. The score is divided into four systems, each containing three staves. The first two systems are for the piano, with a grand staff (treble and bass clefs) and a single bass line. The piano part includes triplets and a 'ff' (fortissimo) dynamic. The bass line includes a 'mf' (mezzo-forte) dynamic. The key signature has one flat (B-flat).

This musical score is for a piano piece, spanning measures 1 to 16. It is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs and fingerings (e.g., 3, 2, 1). Dynamic markings include *mf* (mezzo-forte) at measure 2, *f* (forte) at measure 10, and *p* (piano) at measure 14. The piece concludes with a final *f* marking at measure 16.

The musical score is written for piano and consists of five systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a separate bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with the instruction "II. Man." (Second Man).

System 1: Treble and bass staves with a grand staff. The bass line is in the lower register. The key signature has one flat. The time signature is 4/4. The piece begins with a series of chords and a melodic line in the treble.

System 2: The treble staff continues with a melodic line. The bass line has a few notes. The dynamic marking *ff* (fortissimo) appears in the treble staff. The piece ends with a triplet of eighth notes in the bass line.

System 3: The treble staff has a series of chords. The bass line has a few notes. The dynamic marking *ff* (fortissimo) appears in the bass line. The piece ends with a triplet of eighth notes in the bass line.

System 4: The treble staff has a series of chords. The bass line has a few notes. The piece ends with a triplet of eighth notes in the bass line.

System 5: The treble staff has a series of chords. The bass line has a few notes. The piece ends with a triplet of eighth notes in the bass line. The instruction "II. Man." (Second Man) appears in the treble staff. The dynamic marking *p* (piano) appears in the treble staff.

This musical score is for a piano piece, page 24. It consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical elements such as eighth notes, quarter notes, half notes, and full notes, often grouped with slurs. Dynamics are indicated by *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *dolce* (sweetly). Articulation marks like accents and staccato are also present. The score is written for a grand piano, with separate staves for the right and left hands.

System 1: The right hand plays a melodic line with slurs, while the left hand provides a rhythmic accompaniment. The word *dolce* appears above the right hand. The system ends with a *p* dynamic marking.

System 2: The right hand continues the melodic line, and the left hand has a more active role with eighth notes. The system ends with a *p* dynamic marking.

System 3: The right hand features a melodic line with slurs, and the left hand has a more active role with eighth notes. The system ends with a *mf* dynamic marking.

System 4: The right hand continues the melodic line, and the left hand has a more active role with eighth notes. The system ends with a *p* dynamic marking.

System 5: The right hand continues the melodic line, and the left hand has a more active role with eighth notes. The system ends with a *pp* dynamic marking.

poco rit. - - - a tempo

mf

I. Man.

f

ff

rit. - - -

The musical score is written for piano and bass. It features five systems of staves. The first system includes a tempo change from 'poco rit.' to 'a tempo'. The second system is marked 'I. Man.' and 'f'. The third system is marked 'ff'. The fourth system continues the 'ff' dynamic. The fifth system is marked 'rit.' and ends with a double bar line. The key signature is B-flat major (two flats).

a tempo

ff

ff

mf

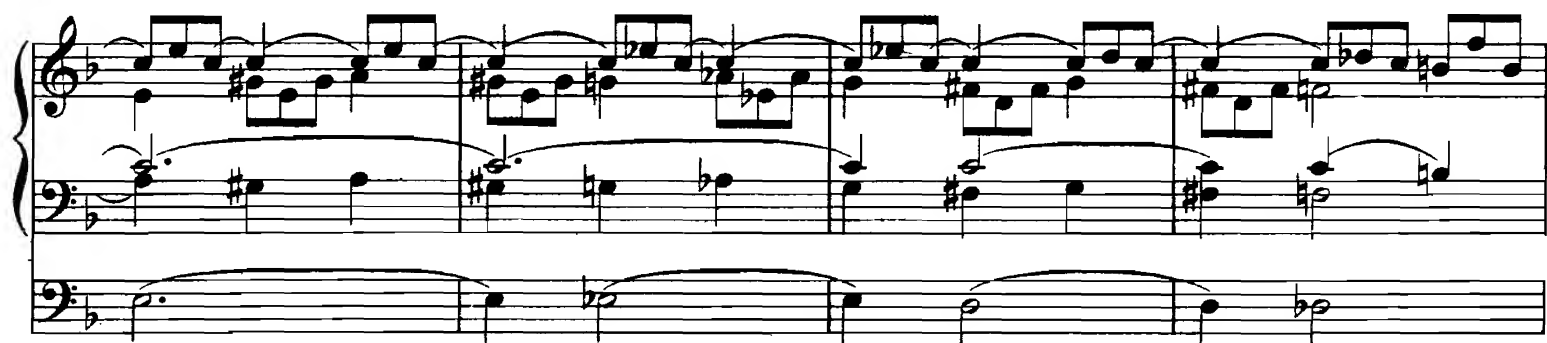
f

f

This musical score is for piano, spanning measures 28 to 35. It is written in a key with one flat (B-flat major or D minor) and 4/4 time. The tempo is marked *a tempo*. The score consists of six systems, each with a grand staff (treble and bass clef). The first system (measures 28-29) features a forte (*ff*) dynamic. The second system (measures 30-31) also features a forte (*ff*) dynamic. The third system (measures 32-33) features a mezzo-forte (*mf*) dynamic. The fourth system (measures 34-35) features a mezzo-forte (*mf*) dynamic. The fifth system (measures 36-37) features a forte (*f*) dynamic. The sixth system (measures 38-39) features a forte (*f*) dynamic. The score includes various musical notations such as chords, arpeggios, and melodic lines. A triplet of eighth notes is marked with a '3' in measure 33. The piece concludes with a final chord in measure 39.



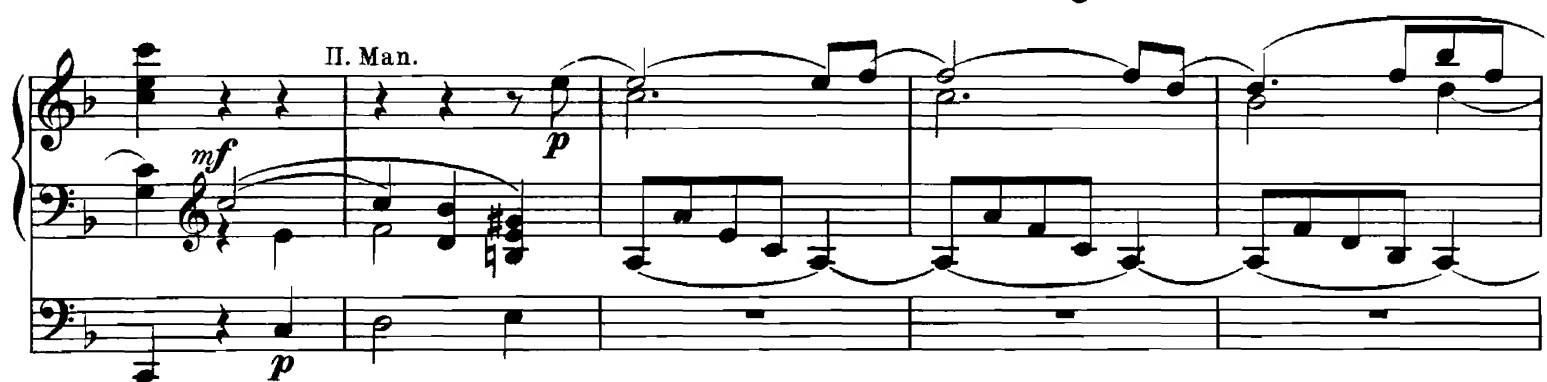
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and a final measure with a repeat sign. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is in bass clef and contains a bass line with a similar melodic structure.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and a final measure with a repeat sign. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is in bass clef and contains a bass line with a similar melodic structure.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and a final measure with a repeat sign. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is in bass clef and contains a bass line with a similar melodic structure.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and a final measure with a repeat sign. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is in bass clef and contains a bass line with a similar melodic structure. The system is marked with "II. Man." and "mf" in the first measure, and "p" in the second measure.



The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and a final measure with a repeat sign. The middle staff is in bass clef and contains a bass line with a similar melodic structure. The bottom staff is in bass clef and contains a bass line with a similar melodic structure. The system is marked with "rit." in the first measure.

a tempo
I. Man.

The musical score is written for piano and consists of two systems of staves. The first system begins with a treble and bass staff, marked *f* (forte). The tempo is indicated as *a tempo* and the marking is "I. Man." (First Manuscript). The second system continues the piece, marked *ff* (fortissimo) and includes the tempo change *poco rit. - - a tempo*. The third system is marked *ff* and features complex rhythmic patterns with triplets and sixteenth notes. The fourth system is marked *mf* (mezzo-forte) and includes the marking "II. Man." (Second Manuscript). The fifth system is marked *f* and includes the marking "I. Man." (First Manuscript). The piece concludes with a *p* (piano) dynamic marking.

This page contains five systems of musical notation for a piano piece. The notation is written for the right and left hands, using treble and bass clefs. The key signature is one flat (B-flat). The time signature is common time (C). The piece features various musical elements, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). The first system includes a measure marked with a '29' above it. The second system includes a measure marked with '1 3 2' above it. The third system includes a measure marked with 'rit.' above it. The fourth system includes a measure marked with 'Lento.' above it. The fifth system includes a measure marked with 'ff' above it. The piece concludes with a double bar line and a final chord.

Orgel-Musik.

Musique pour l'orgue. Organ-Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

- Op. 177. Concert für Orgel (No. II in G-moll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2ième concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)
- | | |
|------------------|---|
| Partitur | 6 |
| Orchesterstimmen | 8 |
| Orgelstimme | 3 |

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

- Andante. Aus dem italienischen Concert. Für Violine und Orgel eingerichtet von Herm. Kretzschmar. D-moll. (Du concert italien en Ré min. From the italian concert. D-min.) 1 30

Beethoven, L. van.

- Zwei Sätze für Violine und Orgel (oder Harmonium) eingerichtet von A. W. Gottschalg. (2 morceaux pour violon et orgue. 2 pieces for violin and organ.)
- | | |
|---------------------------------------|---|
| No. 1. Adagio (aus Op. 24) | 1 |
| No. 2. Moderato grazioso (aus Op. 30) | 2 |

Rheinberger, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)
- | | |
|---|------|
| No. 1. Thema mit Veränderungen. (Th. et variations) | 2 40 |
| No. 2. Abendlied. (Chant du soir. Evening song) | 1 20 |
| No. 3. Gigue | 2 40 |
| No. 4. Pastorale | 1 50 |
| No. 5. Elegie | 1 20 |
| No. 6. Ouverture | 3 |

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

- Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et l'orgue. 3 pieces for violoncello and organ.)
- | | |
|---|------|
| No. 1. Abendlied. (Chant du soir. Evening song) | 1 20 |
| No. 2. Pastorale | 1 20 |
| No. 3. Elegie | 1 50 |

IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich.

- Transcriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
- (Heft 19.) Bach, Air. Aus d. Orchestersuite. D-dur. (Ré maj. D-maj.) 1
- (Heft 20.) Händel, Andante. Largo. Adagio 1 25
- (Heft 22.) Weber, Adagio 1
- (Heft 25.) Leclair, J. M. Largo 75
- (Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) 1
- (Heft 31.) Bach, Sarabande 1
- (Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) 1
- (Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) 1 25
- (Heft 36.) Schumann, Rob., Stille Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) 1 25

Rheinberger, Josef.

- Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ) 1 50

Schubert, Louis.

- Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-a-pistons and organ) 1 25

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.

- Drei Stücke aus dem Magnificat f. d. Orgel übertragen v. Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)
- | | |
|--|----|
| No. 1. Arie. E-moll. (Mimneur. E-minor) | 75 |
| No. 2. Arie. E-dur. (Mimneur. E-major) | 75 |
| No. 3. Chor. D-dur. (Chœur. Ré-majeur. Choir. D-major) | 1 |

Beethoven, Ludwig v.

- Op. 48. Sechs Lieder von Gellert. (Bitte. Die Liebe des Nächsten. Vom Tode. Die Ehre Gottes in der Natur. Gottes Rath und Vorsehung. Busslied.) Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab) 1 50

Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in D-moll. (1re sonate pour l'orgue en Ré min. 1st sonata for organ in D-min.) 3

Boslet, L.

- Op. 14. Arioso und Fugato für Orgel 1
- Op. 15. Sonate in B-moll für Orgel. (Sonate en si bém. min. pour l'orgue. Sonata for organ in B-minor) 3
- Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ) 3

Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauch herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
- | | |
|------------------------------------|------|
| No. 1. E-moll. (Mimneur. E-minor) | 1 80 |
| No. 2. E-dur. (Mimneur. E-major) | 1 |
| No. 3. D-dur. (Ré-majeur. D-major) | 1 30 |

Haas, J. de.

- Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ) 50

Händel, G. F.

- Concert für Orgel mit Orchester (G-moll). Für Orgel allein (Solo) zum Concertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ-solo by R. Schaab) 2 50

Kretzschmar, Hermann.

- Op. 4. Drei Postluden für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts) 2
- Op. 8. Technische Studien für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
- | | |
|--------|------|
| Heft 1 | 1 80 |
| Heft 2 | 1 80 |
- Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ) 2

Lachner, Franz.

- Op. 62. Introduction u. Fuge (D-moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D-min.]) 1 25

Mendelssohn-Bartholdy, F.

- Op. 54. Variations sérieuses. Für Orgel zum Concertgebrauch arr. von Rob. Schaab. (Variations sérieuses. Arr. pour l'orgue seul par R. Schaab. Serious variations. Arr. for organ solo by R. Schaab) 2

Merkel, Gustav.

- Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelconcerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts) 2 25

Papperitz, Robert.

- (Organist zu St. Nicolai und Lehrer am Königl. Conservatorium der Musik.)
- Op. 15. Choralstudien für die Orgel. (Zunächst für die Schüler des Kgl. Conservatoriums der Musik zu Leipzig.) (Études de l'orgue pour les élèves du Conservatoire de musique de Leipzig. Organ-studies for the pupils of the roy. Conservat. of music in Leipzig.)
- | | |
|--------------|---|
| Heft 1 | 2 |
| Heft 2 | 2 |
| Heft 3. 4. 5 | 2 |

Plütti, Carl.

- Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
- | | |
|---|------|
| Heft 1. (Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich Lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) | 1 30 |
| Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) | 1 30 |

Reinecke, Carl.

- Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Orgel von Rob. Schaab. (In Memoriam. Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab) 1 50

Rheinberger, Josef.

- Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)
- | | |
|--------|---|
| Heft 1 | 1 |
| Heft 2 | 1 |
- Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G-maj.) 4
- Op. 98. Sonate No. 4 in A-moll für Orgel. (Tempo moderato, Intermezzo, Fuge cromatica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A-min.) 4
- Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
- | | |
|---|------|
| Heft I. (No. 1. Pater noster. (Vater unser.) No. 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.) No. 3. Salvete flores martyrum. (Ruch Martyrblüthen, Gruss!) | 1 25 |
| Heft II. (No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren)) | 1 25 |

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in E-moll für Orgel. (Fuga, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E-min.) 4
- Op. 142. Sonate No. 9 in B-moll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B-flat. maj.) 4
- Op. 146. Sonate No. 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B-min.) 4
- Op. 148. Sonate No. 11 in D-moll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D-min.) 4
- Op. 154. Sonate No. 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D-flat maj.) 4
- Op. 161. Sonate No. 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuge.) (Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E-flat. maj.) 4
- Op. 165. Sonate No. 14 in C-dur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C-maj.) 4
- Op. 167. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces.)
- | | |
|----------------------|---|
| No. 1. Entrata | 1 |
| No. 2. Agitato | 1 |
| No. 3. Canzonetta | 1 |
| No. 4. Andantino | 1 |
| No. 5. Préludio | 1 |
| No. 6. Aria | 1 |
| No. 7. Intermezzo | 1 |
| No. 8. Alla marcia | 1 |
| No. 9. Thema variato | 1 |
| No. 10. Passacaglia | 1 |
| No. 11. Fugato | 1 |
| No. 12. Finale | 1 |
- Op. 168. Sonate No. 15 in D-dur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.) 4
- Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G-sharp minor) 4
- Op. 181. Fantasie-Sonate No. 17 in H-dur für Orgel. (Fantasie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B-maj.) 4
- Op. 188. Sonate No. 18 in A-dur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A-maj.) 4
- Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
- | | |
|--------|------|
| Heft 1 | 1 50 |
| Heft 2 | 1 50 |
| Heft 3 | 1 50 |
- Einzelstücke aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)
- | | |
|-----------------------|------|
| No. 1. Fuga cromatica | 1 25 |
| No. 2. Intermezzo | 1 |
| No. 3. Scherzoso | 1 |

Schaab, Rob.

- Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)
- | | |
|-----------------|------|
| Op. 118. Heft 1 | 2 |
| Op. 119. Heft 2 | 2 50 |
| Op. 121. Heft 3 | 2 50 |

Schneider, Friedrich.

- Drei Stücke aus dem Chorfesttags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
- | | |
|--|----|
| No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ | 75 |
| No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ | 50 |
| No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“ | 75 |

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1

Woyrsch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prélude for organ) 1 50

Tschalkowsky, P.

- Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arrangirt von Frederick G. Shinn 1 50

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1

Woyrsch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prélude for organ) 1 50

Nachtrag.

Birn, Max.

- Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-Pastoral for organ.) 1 25

Reger, Max.

- Op. 27. Phantasie für Orgel über den Choral: „Ein' feste Burg ist unser Gott“ 2
- Op. 29. Phantasie und Fuge (C-moll) für Orgel. (Fantasie et fugue pour l'orgue en ut maj. Fantasia and fugue for organ in C-maj.) 2

Rheinberger, Josef.

- Op. 193. Sonate No. 19 in G-moll für Orgel. (Präludium, Provenzalisch. Introduction und Finale.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G-minor) 4
- Op. 196. Zur Friedensfeier. Sonate No. 20 in F-dur für Orgel. (Präludium, Intermezzo, Pastorale, Finale.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F-maj.) 4

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER. EINGEZEICHNET IN DAS VEREINS-ARCHIV.

ROB. FORBERG, LEIPZIG.